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The Greek verb „ΕΡΕΦΘΩ”
and derivatives.

What do the old grammarians tell us about
„erephō” and its chief derivatives?

Etymologicum Magnum:

„Orphnē, ἡ σκοτία. ----- apo tou erephō to skepō”.

Thus: erephō = skepō.

Skepō = skepazō: to cover, to keep off.

(Liddell-Scott).

Etymologicum Gudianum:

„Erephō kai erepsa sēmainei to stephanō kai estephanōsa.”

Stephanō: to put round as a crown or garland.
(Liddell-Scott).

„Amphērephea, to kataskion, ἡ amphērepheś ----- para
„to erephō to stegazō.

Stegazō: to cover. (Liddell-Scott)

„Sunērephēś, ek tou erephō to stegazō.

„Eiresiōnē, --- ἐ ek tou erephesthai to skepesthai”.

Orion:

„Orphnē, para to erephō, ho esti skepō, ----- houto
„Phildsenos en tō peri Anadiplasiasmou”.

„Serpheś. ---- ἐ para to erephein, kai skepein to sōma
„ -----”.

Suidas

„erepseis kalupseis: „neōn te erepseis proepheron”.

„katērephea katesegasmena: (S. El. 379) „mellousi gar en-
„tautha se pempsein entha mēpoth' hēliou pheggos pros-
„opsei, zōsa d' en katērephei sege chthonos tēsd' ektos
„humnēseis kaka”.

„katērepsasthe: Aristophanēs (Vesp. 1334) „hōs eu katē-
„repsasthe kai noubikōs”, toutesi esti eskepasthēte”.

„epērephees (Hom. M. 54, k. 131) epērepheis, epi ta katō
„esrammenoi, katōphereis”.

„hupsērepheś hupsēlon”.

The old grammarians then agree in it,
that „erephō” means „to cover, protect”, a fact, with
which I am certainly very satisfied, as with much toil I

havē: arrived at the same conclusion, long before I had read a word of them.

Quite differently the modern lexicographers and translators:

Liddell-Scott (1901):

„erephō, ---- to cover with a roof, ---- to cover with a crown ---- to wreath as with garlands, Pindar generally, to cover”.

„epērephēs, overhanging, beetling, ---- pass. covered, sheltered ----”.

„katerephō, to cover over, roof, ---- Med. to roof over for oneself or what is one's own, keramō ton nōton Ar. Vesp. 1294”.

„katērephēs, covered over, vaulted, overhanging ----”.

„hupserephēs, high-roofed, high-vaulted”.

Mehler:

„erephō, dekken, van een dak voorzien”.

„epērephēs, overhangend, steil”.

„katerephēs, overdekt, van een dak voorzien, gewelfd ?”

„hupserephēs, met een hoog, d.i. hoog bouen den grond zich bevindend, dak, dus hoog, ruim”.

v. Es:

„erephō, bedekken, met een dak voorzien, opbouwen, vol-tooien, 2) bekansen, verzieren”.

„epērephēs, 1) van boven bedekkend, overhangend, 2) overdekt”.

„katerephō, met een dak voorzien, bedekken, ----”.

„katērephēs, met een dak voorzien, overwelfd, idicht bedekt, beschaduwd, ----”.

Pape:

„erephō, überdachen, mit einem Dache versehen, ----- umkränzen, schmücken, zieren, ----”.

„epērephēs, von oben her beschattend, überhangend, 2) von oben beschattet, überwölbt ----”.

„katerephō, bedachen, bedecken ----”.

„katērephēs, überdacht, überwölbt, bedeckt ----”.

„hupserephēs, mit hohem Dache, hochbedacht”.

Muller:

„erephō, (W. erebh-: ohd. hirni-reba schedel als „hersendek”, msch. lat. orbis als rondhuis, z. orbis terrarum „heelal”), - 1) dekken m.e. dak --, 2) bedekken ---, 3) pass. refl. zich omkranzen ---”.

„epērephēs, van boven bedekkend; overhangend, 2) overdekt”.

„katerephēs, met een dak voorzien, bedekken, ---".

„katerephēs, gedekt, van een dak voorzien, 2) gewelfd, -".

„hupserephēs, met een hoog (boven den grond zich bevin-
dend) dak: ruim".

Autenrieth-Kaegi:

„erephēs, decken, bedecken".

„eperephēs, überhangend, steil".

„katerephēs, überdacht, sich überwölbend, von oben her de-
ckend".

„hupserephēs, hochgedeckt".

We see, that according to these modern au-
thors the kernel of the word is the roof, which the an-
cient grammarians did not mention at all. Further we are
struck by the fact, that „eperephēs" and „katerephēs" are
supposed to mean absolutely the same, though „epi" and „ka-
-ta" are quite opposite ideas.

In few words my view-point is the follow-
ing: „Orophos" was the name of reeds (*phragmites*), which
from old had played a very important part in the building
of houses. Without doubt they were originally used to co-
ver the whole hut, walls and roof, and therefore the verb
„orophō" of course meant building an abode or a roof, the
most important part of the house and in many cases really
the whole house. Later, when houses were somewhat more e-
laborate and had walls of more durable material, these were
still clad with reeds as an excellent insulator and a
splendid protector against rough weather.

However, there came a time, when the reed
were no longer used on the walls of houses, though its use
as roofing continued down to our own time. Walls, were now
made of other material and in a diffent manner, and a new
verb sprang up from the old root: „erephō", which means,
as we shall try to prove here: „to make a wall, to cover
(thereby as a rule embellishing) a surface".

We proceed to Homer:

Il. 24.448-51:

„All' hote dē klisiēn Pēleiaadeō aphikonto

„hupsēlēn, tēn Murmidones poiēsan anakti

„dour' elatēs kersantes: ater kathuperthen erepsan,

„Lachnētent' orophon leimonothen amēsantes".

Way:

„But when to the dwelling of Peleus' son at the last they
came,

High-builted - the Myrmidon men for their king had
fashioned the same,

„Hewing them beams of the pine, and they thatched it over head,

„For they moved the downy rush wherewith all the mead was overspread”.

Myers:

„And they came to the lofty hut ----- and thatched it with downy thatching-rush -----”.

Gertz:

„Men da de nu kom hen til Peleidens knejsende Lejrtelt,
„Som Myrmidonernes Folk deres Drot havde bygget til Bolig --

„Granstammer havde de hugget dertil, og foroven med laadne

„Rör de havde det täkkt, fra Engen de havde dem mejet!”

It was really a queer „Telt”, built with pine and covered with rush!

Østbye:

„Derefter naaede de frem til Akilleus’ mægtige bolig,
„teltet, som Myrmidonernes mænd hadde reist for sin hersker.

„Tømmeret hug de av rankeste gran og lagde paa taket
„strittende dække av siv som de meiet paa myrlænde

enge”.

Johansson:

„Men daa de lændt till det tält, som omslöt hjelten Achilleus,

„høgt, som Myrmidonernas folk uppfört aat sin konung,

„skräddande bjelkar af tall, och høljt derofvan med fjunig

„säf, som de skurit och samlat ihop paa sumpiga ängar”.

Leconte de Lisle: The same.

Vosmaer:

„Doch nu zy waren gekomen ter tente des zonen van Peleus,

„t Hooge gebouw dat het volk Murmidoniers bouwe zyn koning,

„Ryzig met pynboombalken gedeckt; waar boven zy spryd-

den „t Ruige en pluizige riet, in de zompije beemden gesneden”.

v.d. Weerd: The same.

Voss:

„Als sie nunmehr das Gezelt des Peleiaden erreichten,
„Welches hoch dem Beherrschter die Myrmidonen erbauet,

„Zimmernd der Tannen Gebälk, und obenher es bedecket mit grauwolligem Schilf, auf sumpfigen Wiesen gesammelt”.

As we see, Way and Myers speak sensibly of a dwelling and a hut, whereas all the continental translators are unanimous in speaking of a tent, though the context makes it absolutely clear, that it was not a tent, but a barrack.

Without any exception they all agree, that the reed were used for the roof, and they shall probably say, that there can be no doubt about that, as „kathuperthe” means „on top”. This, however, is in my opinion wrong. „Kathuperthe” indicates, that something is resting upon, on the surface of, is in contact with the surface of another body, but this surface may just as well be vertical as horizontal. So we too say, that a picture is hanging „on” the wall. „Kathuperthe” shall be dealt with in a following paper.

Then it will be said, of course, that „erephō” means to make a roof. When, however, we have finished this paper, I hope, we shall have gathered sufficient evidence for the opinion, that „erephō” is „to make a wall”.

What our actual quotation tells us, is then, in my opinion, that the barrack of Achilles was built of pine-stems, and that the walls were clothed with reed to keep out the excessive heat in summer and the cold in winter.

Just the same combination of „erephō” with „kathuperthen” we find in Od. 23. 192-93:
„Tō d' egō amphibalōn thalamon demon, ophra telessa,
„puknēsin lithadessi, kai eu kathuperthen erepsa”.

Way:

„And I built me a chamber around it, and wrought till
I finished the wall
„With goodly stones close-ranged, and meetly I roofed
it above”.

Which poet would say that: „I roofed it above”?

Caulfield:

„Round it I built a wall with great stones fitted together,
„Making a chamber, and then, on top, I roofed it securely”.

Butcher-Lang and Murray: The same.

Gertz:

„Rundt omkring denne jeg selu opbygged et Kammer af
mange

„Sten, til jeg färdigt det fik, og godt jeg det täk-ked foroven”.

Østergaard:

„Rundt omkring dette Træ jeg selv opbygged et Kam-mer,

„Sten jeg mured paa Sten, et Tag jeg hvälved dero-ver”.

It is a dangerous buisiness to insert words, that the context does not know, as „mured” in this case. „Mure” implies the use of a connecting material, and I do not think, Odysseus used that.

Garborg:

„Rundt ikring stommen sjölv eg bygde sengkleven; vel med

„tilhoggen stein eg upp honom mura og tak lagde y-ver”.

Lagerlöf:

„Denna jag byggde en kammare kring, tills jag hade den färdig,

„fogande sten paa sten, och lade saa taket däröver.”

Leconte de Lisle:

„Tout autour, je batis ma chambre nuptiale avec de lourdes pierres; je mis un toit par-dessus”.

Vosmaer:

„Daar om dien boom heen bouwde ik toen een vertrek, tot een slaapzaal,

„Ganschlyk van steenen gemetseld, van boven ter dege gezolderd”.

v.d. Weerd:

„Daaromheen bouwde ik een slaapvertrek op, totdat ik „t voltooid had, van dicht opeen gehoopte steenen, maakte toen van boven er een stevig dak op -”.

Voss:

„Rings um diesen erbaut, ich von dichtgeordneten Stein'en

„Unser Ehegemach und wölbte die obere Decke”.

Trendelenburg:

„Um ihn baut, ich das Ehegemach uns. Als es vollen-det

„Ganz von festem Gestein und versehn mit schützendem Dache”.

Polula:

„Hologura tēs thalamon esēkōsa ktismenon
„me puknous lithous, k' ethēsa skepēn epan hōraian”.

The olive-tree, which Odysseus on this occasion destined for a bed-post, was a fairly large one, the stem of which was as thick as a column („εὐτε κιόν”, v. 191), and accordingly it possessed a large crown. Now we are told, that Odysseus built his „thalamos” -- not a room but a house (that of the Mistress), as a coming paper is intended to show -- around the tree, „οφρα τελέσσα”. The last two words sound very awkward in all the translations though the writers have taken pains to make the best of them. The sense is, I think, „till its full height”, and of course, the Mistress’ „thalamos” was a very high building, as the floor was raised considerably above level of the ground and it possessed a flight of stairs (Od. 1. 330) which was a precautionary measure: this „thalamos” was in the home of the chieftain about the same as the „arx” in the ancient cities. So the walls were high enough to conceal the tree to people outside.

It would, however, have been very impractical to roof the house, before the tree was cut down and the interior cleared, and nothing forces us to believe, that Odysseus did so. The words „καὶ εὖ καθύπερθεν ἐρέψα” do not mean „and neatly I roofed it above”, but „and carefully tightened I the walls”. These were made of hewn stones, put upon each other without any binding material, no doubt here and there leaving fissures, through which a curious person might spy and detect the architect’s secret.

My rendering:

„Around that tree I raised my women-house,
„Full height, from fitting stones, and stopped the holes.”

Odysseus then covered the walls with something -- we are not told what -- and thereby made them quite tight and impenetrable to scrutinizing eyes.

Only once more is the verb „erephō” found in Homer and unfortunately in a passage, that is not very proper to inform us about the meaning of the word. It is Il. 1. 39, where Chryses in his prayer to Apollo says:
„Εἰποτε τοι χαριέντε, επὶ νέον ἐρέψα”.

Way:

„If ever I wreathed thy temple in lovely wise”.

Butcher-Lang:

„If ever I built a temple gracious in thine eyes”.

Murray:

„If ever I roofed over a shrine to thy pleasing”.

Gertz as Murray.

Østergaard (1915) as Leaf; (1921) as Murray.

Leconte de Lisle: „Si jamais j'ai orné ton beau temple".

Vosmaer: „Stichtte ik ooit voorheen u gevallig een gods-huis".

v.d. Heerd: as Leaf.

Voss:

„--- Hab' ich dir je den prangenden Tempel gekräntzt".

Konstantinidos:

„An pote anethëka to eis ton perikallë naon sou".

My rendering:

„Did I some time repair your temple well".

Leaf, in his „Companion”, says „Built” lit. roofed a temple. The word suggests, that the temple may have been no more than a shrine in a grove roofed over with boughs”. Yes. If the word be correctly interpreted „to roof”, the conclusion may be right. But if not?

As has already been said, this passage does not give us any clue to the solution of the question, and so we have no Homeric material to inform us directly about our verb but the two first mentioned instances. In the younger literature, however, there are numbers of examples, showing the meaning, advocated by me.

In Demosthenes (19.265) we find a line, referring to the building of a house:

„Erepse tēn oikian tois ek Makedonias dotheisi xulois”.

My rendering:

„He built his house with the timber, that was delivered from Macedonia”.

In Ar.Aves 1109-10 we read:

„Eita pros toutoisin hōsper en hierois oikēsete:

„tas gar humōn oikias erepsomen pros aieton”.

Schnitzer-Teufel:

„Ausserdem noch sollt ihr wie in Göttertempeln wohnen
dann,

„Denn den Giebel eurer Häuser krönen mit dem „Adler”
wir”.

I find it very problematical, whether these verses allow that translation, but anyhow the joke is dead-born and quite non-Aristophanic.

In my opinion the chorus says: „We will cover the pediment of your houses with ornaments

our droppings)".

My rendering:

"In temple-fashioned houses shall you dwell.

"The „eagles” shall be ornamented well".

Of a similarly unusual adornment of a temple we hear with Pindar (*Isthm. 4.54.*):

„--- Kraniois ophra xenōnnaon

„Poseidaōnos erepsonta schethoi”.

Sandys:

"To stay him from roofing Poseidon's temple with the „skulls of strangers”.

I cannot see, how it is possible to roof a temple with skulls, and prefer rendering „to cover the walls with skulls (as an adornment)".

A good example of the havoc, such a little word as „erephō” may bring about, when it is misunderstood, we find in the „Argonautica” or rather in the translation of it by Seaton:

The ship Argo is nearing the island of Ares, and the dreadful birds, that live there, appear and threaten the heroes. Then Amphidamas tells them, how Heracles in a similar case frightened the birds at the Stymphalian lake shaking a rattle of bronze. „Wherefore now too let us contrive some such device”, he says in the words of Seaton (*Apoll. Rhod. 2. 1058-1072*), and I myself will speak, having pondered the matter beforehand. Set on your heads your helmets of lofty crest, then half row by turns, and half fence the ship about with polished spears and shields. Then all together raise a mighty shout so that the birds may be scared by the unwonted din, the nodding crests and the uplifted spears on high. And if we reach the island itself, then make mighty noise with the clashing of shields”.

„Thus he spake, and the helpful device pleased all. And on their heads they placed helmets of bronze, gleaming terribly, and the blood-red crests were tossing. And half of them rowed in turns”.

So far is everything right, but „erephō” is dooming in the horizon.

The following verses (1072-76) run:

„Toi d' aut' ēgcheīsi kai aspi si n̄, ekalupsan.

„h̄os d' hote tis keram̄ katerepsetai herkion an̄r,

„d̄omatos āglaīen te kai huetou emmenai alk̄ar,

„all̄ d' empedon allos hom̄s epamoibos ar̄eren:

„hōs hoig' aspi i nēa sunartunantes erepsan”

Seaton:

„And the rest covered the ship with spears and shields.
„And as when a man roofs over a house with tiles, to be
„an ornament of his home and a defence against rain, and
„one tile fits firmly into another, each after each; so
„they roofed over the ship with their shields, locking
„them together”.

And from under that roof the heroes rose
a shout „upward from the ship into the air” „as a din a -rises from a warrior-host of men sweeping on”!

The pure Offenbach! These great warriors intend to scare the birds away by the terrible gleaming of the „bloodred”, tossing crests of their helmets and by the noise of roars and clashing of shields. To which end they make a roof over the tossing crests as a very effective screen, under which they may sit roaring, not disturbing the birds the least!

What is the reason then, that the translation becomes quite confused, to begin with v. 1073? Well! The translator sees the „katerepsetai” and immediately looks out for the house, that must be roofed. Unfortunately there is none. There is only „herkion”, meaning „dike”, but „Not kennt kein Gebot”; we order „herkion” to mean „house” this time. This is quite in accordance with dictionaries. Liddell-Scott f.i. writes: „herkion, a fence, enclosure, aulēs Il. 9.476, Od. 18.102 later also a dwelling, Ap.Rhod. 2.1074, --”. Pape, however, does not allow this scheme, but translates „herkion” even in this passage „Umhegung, Umzäunung”.

When on the other hand we take „erephō” in the new sense, anything becomes clear and the simile gets sense and valour.

The heroes did not make any roof, which would also have been a very difficult task without elaborate preparations. They fixed their shields in an unbroken row along the bulwark of the vessel, as we know the vikings did, an adornment and a parapet alike. And they allowed the sun-rays to flash upon the crests of their helmets and upon the lance-points above them.

My rendering:

„And just as a man coats his dike with bricks, stone upon stone, solidly clued together, in alternating rows -- adorning his property and protecting it against rain-water -- so they covered the ships sides with tightly arranged shields.”

Similarly the soldiers did in

Plut. Ant. 49.1:

„Hoi de hoplitai palin homoiōs katerepsantes allelous
„tois thureoīs hupemenon tous ballontas”.

Perrin:

„The men-at-arms, too, again covered each other over
„with their shields, as they had done before, and so
„withstood their assailants”.

My rendering:

„The heavy-armed on the other hand („palin”) formed a
„regular („homoiōs”) wall of their shields as a joint
„parapet and held their ground in face of the marks-
„men”.

Plut. Caes. 9.3:

„Ampelinoīs te tas skēnas klēmasin heortazousai kate-
„rephousi”.

Perrin:

„The women cover their booths with vine-branches when
„they celebrate her festival”.

My rendering: „Therefore at the celebration of her
festival the women hang their huts with vine-foliage”

In the first Olympian of Pindar (v. 68)
we read:

„Lachnai nin melan genaion erephon”,
and it is not without curiosity, that we take Sandys
in hand to see, where he will get the house from. We
are, however, disappointed. He throws the learnedness
overboard and writes with simple common-sense: „The
„down began to mantle his cheek with dusky hue”.

The same we experience with

Ap. Rhod. 2. 159-60:

„Xantha d’ erepsamenoi daphnē kathuperthe metōpa
„aḡchialō”.

Seaton:

„They wreathed their fair brows with the bay that
„grew by the shore”.

Eur. Bacch. 322-23:

„Eḡō men oun kai Kadmos, hon su diagelas,
„kissō t’ erepsomestha kai choreusomen”.

Murray:

„This Cadmus whom thou scornst and I
„will wear his crown”.

Buckley:

„I then, and Cadmus, whom you laugh to scorn, will
„crown ourselves with ivy”.

These translations are, of course, excellent; but I point to the fact, that the idea is not to wear the crown upon the head, but around the forehead -- as our ladies of modern days do.

Soph. O. C. 472-73:

"Kratēres -----

"hōn krat' erepson kai labas amphistomous".

Ahrens:

"Crateres --, ----, quorum capita geminasque ansas
"cingito".

Thudicum:

"An solchen hülle Doppelgriff' und Häupter ein".

The quotation is very clear. Oedipus is ordered to envelop the cups with wool of a fresh-slaughtered lamb, and the verb can mean nothing but "to cover the walls".

Antipatros (Anthol. 11. 37. 4.):

"Kai tis cheimeriēn ampherephēi kalubēn".

My rendering:

"And people are tightening the walls of their abode for the winter".

This verb „ampherephē” conducts us back to Homer, who knows the adjective „ampherephēs”. Il. 1. 45: „Amphērephea te pharetrēn”.

May:

„His quiver, the doom-enfolder”.

Leaf:

„His covered quiver”.

The first of these two translations I find quite unjustifiable. The second is the generally given one, but seems very poor. Why should we be told, that the quiver was closed? I would just suggest a new conception: „amphi-ērephēs” = „round-affixed” i.e. „bound around the waist”. The word would then be a locative as „ōmoisin”. True, this conception does not accord with v. 46, but this was by Zenodotus declared spurius.

We now proceed to the treatment of the adjective „epērephēs”, which is always translated „overhanging” (the roof!) or something the like. We shall, however, see, that this often gives no meaning and that we are able to get better results by holding the course, we have chosen to steer, translating „epērephēs” by „covered with something protruding” („epi”).

Speaking of the newly made Achaian ditch

Homer says

Il. 12. 54-55:

----- Krēmnoi gar epērephees peri pasan
„estasan amphoterothen”.

Way:

„For all adown its length banks dark-overhanging and
steep
„Rose upon either hand”.

Lang:

„For overhanging banks stood round about it on either
„hand”.

Murray:

„For overhanging banks stood all about its circuit on
„this side and that”.

Gertz:

----- Brat luded i hele dens Längde
„Begge dens Skränter”.

Østbye:

„Thi bratte var begge dens kanter
„rundt i hele dens längde”.

Johansson:

„Ty öfveralt nedstupade brannt dess kanter paa ömse
„sidor”.

Leconte de Lisle:

„Des deux cotes se dressaient de hauts talus”.

Vosmaer:

----- Daar hem geheel in de lengte de hellingen dekten
„Overgebogen en steil, langs iederen kant”.

v. d. Heerd:

„Steile kanten toch verrezen aan weerszy langs haar ge-
„heele lengte”.

Voss the same.

Konstantinidos:

„Dioti peri holēn tēn taphron hupērkon krēmnoi hupsē-
„loi”.

As we see, the English translators, and Gertz and Vosmaer as well, have dared to stick to the roof even in this case, forced by their erudition. The others have, very much to their spite, left it out, realizing, that a new trench, made by man, cannot possibly have „dark overhanging walls”, and nobody can seriously suppose Homer to have meant anything like that.

The sides of the ditch were more or less vertical; but „epērephees” says more than that. It means „rough”, „rugged” and refers to the large stones and the timber, that were used in the construction and were

seen slightly projecting all over.

Od. 10. 131:

„Aspasiōs d'es ponton epērepheas pñuge petras
„naus emē”.

May:

„Till with joy from the free blue wave we beheld where
the cliffs' dark frown

„Gloomed”.

Butcher-Lang:

„And to my delight my barque flew forth to the high
„seas away from the beetling rocks”.

Murray:

„And joyfully seaward, away from the beetling cliffs,
„my ship sped on”.

Caulfield:

„And it was welcome indeed to be clear of the cliffs
that o'erhung us,

„Safely at sea in our ship”.

Gertz:

„Ud paa Dybet da slap fra de udoverhængende Klipper
„Heldig mit Skib”.

Garborg:

„Heppe til havs att ut fraa dei ovan hotande bergbrot
„mitt skip slapp daa”.

Lagerlöf:

„Lyckligt jag frelste mig saa fraan de öfverhängende
klippor

„själf med mitt eget skepp”.

Leconte de Lisle:

„Ainsi ma nef gagna la pleine mer, evitant les lourdes
„pierres”.

Vosmaer:

“---- In doodsangst

„Welkom was ons de zee, als myn schip aan den hangen-
den rotswand

„Weer ontkwam in de ruimte”.

v. d. Neerd:

„Gelukkig ontkwam toen myn schip de overhangende rot-
„sen en bereikte de volle zee”.

Voss:

„Aber glücklich enteilte mein Schiff von den hangenden
Klippen

„Ueber das Meer”.

Polula:

„K' euphrosuna eis to pelagos ephuge apo tous brachous...
„tous kremastous to ploio mou”.

My rendering:

„But nicely danced my ship away and left
„The rugged cliffs”.

I hear in the passage and specially in the „aspasiōs” not so much the thankfulness of Odysseus for his escape as his very high satisfaction at his own cleverness.

Od. 12.59:

„Enthen men gar petrai eperephees”.

Egy:

„Unto rocks overarching”.

Murray:

„Are beetling crags”.

Caulfield:

„Rocks overhanging”.

All the other translators accord with these..

There is, however, no question of overhanging rocks, but of a reef, as we learn in Od. 12.202 and 219-21. Odysseus does not see the Planktae as beetling rocks. He sees „kapnon kai mega kuma”, and he hears „doupon”, and he says expressly to the steerman: „keep the ship far from that smoke and the foaming water there; make straight for those cliffs (the seats of Scylla and Charybdis), and let us by no wise come yonder, lest you should make us perish”.

The whole question of the „Planktae” shall be dealt with in another paper.

My rendering:

„Rocky reefs” (just showing above the surface of the sea)..

Hes. Theog. 598:

„Hoi (the drones) d' entosthe menontes eperepheas kata simblous”.

Evelin-White:

„While the drones stay at home in the covered skeps.”

In this translation the last couple of words are wrong. A „simblos” is not a skep, as our dictionaries tell us; it is a „kērion”, a wax-cake of the bees, with its cells filled with honey or brood, while „kērion” is just the pure wax-structure. As anybody knows, who has ever looked into a bee-hive, the wax-cakes are always covered over and over with a thick mantle of buzzing, busy bees, as we find it said by Ap. Rhod. 2.132-33: „hai d' ētoi tēiōs men aollees hō eni simblō bombēdon kloneontai”, which Seaton renders „pent up in their hive, murmur

with droning hum", whereas I would say „with angry hum in wild turmoil upon the waxy cakes". In „the Wasps" of Aristophanes we read (v. 241) „simblon de phasi chrematōn echein hapantes auton", where not a house (a hive is a house) is meant, but a store-room (which is with the bees the wax-cake, „simblos"). Again in the Anthology (12.249.5) we read „err' epi sous melipaidas hopoi pote, drapeti, simblous". Here the individual bee is supposed to have more than one „simblos", and this is called „honey-child-carrying", which is very definite. I think, that these examples will suffice to show, that „simblos" is a „filled wax-cake" and not a hive.

Returning to our quotation (Hes. Theog. 598) we translate „eperepheas simblous" „the mounded wax-cakes," remembering the small convex, protruding coverlets, with which the cells are closed, and which remind us of the stone-pavement of old-fashioned streets.

Ap. Rhod. 4. 143-44:

„Hōs tote keino pelōron apeiresias elelixen
„hrumbonas azaleēsin eperepheas pholidessin".

Seaton:

„So at that time did that monster roll his countless
„coils covered with hard dry scales".

These scales are certainly not „beetling" or „overhanging", but they are slight elevations on the surface (a pavement).

Theocr. Id. 24. 207-09:

„----- Heterēphi de baktron
„eupages autophloion eperepheos kotinoio
„emmētron".

Edmonds:

„And in the other hand a stout cudgel, made, without
„peeling or pithing, of a shady wild-olive".

The „shady" is of course „eperepheos" (the roof!).

Voss:

„In der rechten die Keule,
„Derb und fest umrindet, vom stämmigen Bergoleaster,
„Kernholz".

In this translation „eperephēs" appears as „stämmig" (which involves the roof!).

What the poet describes is the well-known rough cudgel, that is shown us in the „Farnesian Herkules" of Glycon.

My rendering:

„A stout cudgel, still in its bark, quite virgin („emmētron"), from a rugged („eperephēs") wild-olive".

Ap. Rhod. 1. 1117-22:

„Eske de ti stibaron stupos ampelou entrophon hulē,
„prochnu gerandruon: to men ektamon, ophra peloito
„daimonos oureīs hieron bretas: exese d' Argos
„eukosmōs, kai dē min ep' okrioenti kolōnō
„hidrusan phēgoisin epērephes akrotatēsin.
„hai hra te pasaōn panupertatai errizōntai”.

Seaton:

„Now there was a sturdy stump of vine that grew in the forest, a tree exceeding old; this they cut down, to be the sacred image of the mountain goddess; and Argos smoothed it skilfully, and they set it upon that rugged hill beneath a canopy of lofty oaks, which of all trees have their roots deepest”.

Here several questions rise:

„Stibaros stupos ampelou”. How big may that have been across? Probably not much more than 10 centimetres. Should then „daimonos oureīs bretas” really mean an image of the mountain goddess? I think, material, time and circumstances forbade the making of a real image. They made a phalloslike club to serve as a symbol of the goddess; but it must needs have been a quite small and inconspicuous feature, which they might hardly place upon the ground, where they would have to look down to it. It has always been custom to place the images of the gods in a higher plane, upon a pedestal or fixed upon a wall. And so the Argonauts did. They fixed the symbol upon („epērephes”) one of the mightiest oaks, those trees, „which are more solidly rooted than all others” and would then be able to carry the image for a long time. The „canopy of lofty oaks” was there but it is not in the context, where Seaton finds it in the „epērephes”.

Ap. Rhod. 2. 735-36:

“---- Hina te speos est' Aidao
„hulē kai petrēsin epērephes”.

Seaton:

„Where there is a cave of Hades overarched by wood and rocks”.

My rendering:

„Where Hades' portal is midst trees and rocks”.

The trees and rocks cover the entrance like the ornaments a triumphal arch.

Athen. 15. 683. 22-24:

„Ophra duo krokoōntes epizugeonte korumboi
„messā sunōrizōsin huperphialoio metōpou
„chlōrois amphōterōthen epērephees petaloisin”.

Here again the leaves have nothing to do with any roof, but form an ornament on both sides of the face..

We now proceed to the adjective „katerephes”. I have already pointed to the striking fact, that the translators everywhere take this word in absolutely the same meaning as „eperephes”, though there would be every reason to expect something opposite, as we will do here, remembering, that we have established the meaning of „eperephes” to be „rough”, „covered (and as a rule ornamented) with more or less projecting things.”

Our first quotation refers to the enormous wave in open sea, that destroyed the raft of Odysseus:

„Deinon t' argaleon te, katerephes.”.

Way:

„And it towered ever higher o'erarching”.

The roof!

Butcher-Lang:

„Terrible and grievous and vaulted from the crest”.

Caulfield:

„---- A towering wave with crest overarching

„Came with a rush”.

Murray:

„A great wave, dread and grievous, arching over from above”.

Gertz:

„---- En forfærdelig Bølge,
„Huælvet og høj og voldsom”.

Garborg:

„---- Ei storbylgje veldig
„ovhög, holkulud, skrämeleg”.

Lägerlöf: „Huälfd och hisklig och tung”.

Leconte de Lisle: „Immense, effrayante, lourde et haute”.

Vosmaer:

„Een vreeslyke golf, hoogwelvend, die --”.

v.d. Weerd:

„Een vreeslyke, geweldige, met hoogen kop”.

No roof! But „katerephes” has lost any individual character. Or does the „kop” represent the roof?

Voss:

„Ein hohes, steiles Wassergebirg”.

Not the words of Homer.

Now, „vaulted”, „overarched” waves are

never to be seen in open sea. We know them from the surf along the coast, but in open sea we do not meet them. Sweeping, white-crested mountains of water! Yes! But no vaults, no „roofs”.

Those enormous ocean-waves, however, have one typical and impressive quality: they are deep, hollow, and there we have „katerephes”.

„Eperephes” is „upon-walled” and „katerephes” is „into-walled”. In the first case something has been put upon the surface; in the second one something has been taken away, really or apparently.

In the wonderful description of the shield of Achilles Homer tells us, that Hephaistos had wrought upon it:

Il. 18.589:

„Statimous te klisia te katerepheas ide sekous”.

Way:

„Roofed huts were there and the cattle-steadings and many a folding pen”.

Could we possibly suppose Homer to write something like „roofed huts”?

Myers:

„And a steading and roofed huts and folds”.

Gertz:

„Stalde og tækkede Hytter og Folde til Kvæget”.

Østbye:

„Der var et fjøs og en indgjærdet kve og tækkede hytter”.

Johansson:

„Herdetjäll och hyddor och takbeskuggade faallor”.

Leconte de Lisle:

„Des étables, des enclos et des bergeries couvertes”.

Vosmaer:

„Kooien en hutten er nevens en goed overdekte verblyven”.

v.d. Heerd:

„Stallen en overdekte hutten en (schaaps-)kooien”.

Voss:

„Hirtengeheg' und Hütten zugleich und schirmende Ställe”.

Konstantinidos:

„Poimniostasion, skenas chamelas kai mandras”.

This last translator, then, renders our word by „low”.

I like that very much better than the in my opinion irritating „roofed” of the other writers. Still I think, it is wrong. The idea of the passage is, that Hephaistos had not been contented with making a hut with a roof and a bare front-wall, as a boy, that draws

a house in five lines. Remember the wonderful pictures, we have been shown before. He made shelters, as we know so well from sunny countries, out in the fields, where they are used by watchers, herdsmen or workers, and he fashioned them so, that we might look into their concavity, getting an impression of the comforting cool shade inside.

My rendering:

„The farmer's houses, herders' shelters, pens”.

Hes. Theog. 594-95:

„Hōs d' hopot' en smēnessi katērepheessi melissai „kēphēnas boskōsi”.

Evelyn-White:

„And as in thatched hives bees feed the drones”.

I think, the words mean „in the hollow hives”, „in the interior of the hives”, „in the hives, comp. „in summo monte”.

Od. 9. 182-83:

„Entha d' ep eschatiēs speos eidomen, aḡchi thalassēs, „hupsēlon, daphnēsi katērepheessi”.

Way:

„And there we espied a cave close down by the white sea -strand,

„With laurels climbing the steep sides up to the roof's dim hight”.

Is it really the translator's idea, that the laurels were growing on the interior walls of the cave „up to the roof's dim hight”?

Butcher-Lang:

„We saw a cave on the border near to the sea, lofty and „roofed over with laurels”.

„Roofed over”? If it were really a cave, as we know, it was, it must have a roof of its own. Were, then, the laurels outside, on the top of the cliff?

Caulfield:

„There on the shore we saw, quite close to the water a cavern,

„Lofty, and overarched with laurel”.

Murray: „roofed over with laurels”.

Gertz:

„Saa blev en rummelig Hule vi var, helt yderst paa Stranden.”

„Höj den var og beskygget af Laurbärträr”.

The last three words have only then a sense, when the laurels grow before the entrance, shadowing it..

Østergaard:

„Blev en rummelig Hule vi var, som yderst paa Stranden
„Häved sig, skygget af Laurbärträr”.

„En Hule” cannot possibly „hæve sig yderst paa Stranden”. The writer probably imagines the laurels in front of the cave, not on top of it.

Garborg:

„Gaadde ein heller me der, som laag ytst ute ved
strandi

„högkvelvd, med skyggjande laurbertre ikringum”.

„Ikringum” seems not very fortunate but it is clear, that the translator sees the laurels in front of the entrance.

Lägerlöf:

„Fingo en grotta paa stranden vi se ej laangt ifraan
hafvet,

„hög och beskuggad af lagerträd”.

Leconte de Lisle:

„Nous vimmes, a son extremite, une haute caverne ombragee de lauriers, pres de la mer”.

Vosmaer:

„Zagen wy daar een spelonk zeer dicht by de zee aan het
uiteind,

„Hoog van gewelf, als bedekt met een bosch laurieren”.

U. d. Weerd:

„Zagen wy daar aan het uiterste einde, dicht by de zee
„een hooggewelfde spelonk, overdekt met laurieren”.

Voss:

„---- Sahn wir von ferne

„Eine Felsenhöhl’ am Meer in der Spitze des Landes,
„Hochgewölbt und umschattet mit Lorbeerbäumen”.

Trendelenburg: „Tief umschattet von Büschen des Loorbears”.

Polula:

„Eis akran spelaion eidame, ’s to cheilos tēs thalassēs,

„hupsēlo, daphnoskepasto”.

My rendering:

„And there, quite near the sea-side was a cave
„Within the bluff, behind a growth of bay”.

The bluff, of course, had been formed by the waves of the sea; but the land had been rising in recent times, and so there had been formed a rather broad, flat stroke of land between the bluff and the sea, upon which the pens of Polyphemus and the little bay-growth found room. The cave was, as it were, sunk into the grove.

Od. 13. 349:

„*Speos katērepheſ*“.

Nay:

„*The vaulted cavern*“.

Butcher-Lang:

„*The roofed cavern*“.

My rendering:

„*The deep cave*“.

Just the like our word is used in the following instances:

Hes. Theog. 777-78:

„---- *Dōmata naei*

„*makrēsin petrēsin katērephe*“.

Evelyn-White:

„*In her glorious house vaulted over with great rocks*“.

Soph. Philokt. 272:

„*Heudont' ep' aktēs en katērephei petrō*“.

Thudichum: „*In gewölbtem Fels*“.

Ahnens: „*In cava litoris rupe*“.

Plato. Crit. 116'b:

„*Katērepheis autē tē petra*“.

Lindskoē:

„*Met klippan som tak*“.

Athen. 1. 20:

„*Trapezai ---- katērephees pantoiōn agathōn*“.

My rendering:

„Tables, that bend under the weight of all sorts of good things“.

In the tragedians we find our word in two rather difficult passages:

Aisch. Eum. 292-95:

„All' eite chōras en topois Libusticois

„-----,

„*tithēsin orthon ē katērephē poda*,

„*philois arēgous, eite ----*“.

U. Wolzogen:

„Ob sie am fernen Strande Libya's,

„An Triton's väterlichen Fluten steht,

„Frei oder schildbedeckt und stark zum Schirm

„Der Ihnen, oder----“.

The translation „schildbedeckt“ („katērephēs“) saves the renderer his roof.

The Dutch „zoomgedekt“ effects the same in the following rendering:

The Dutch „zoomgedekt” has the same effect in the following rendering:

Boutens:

„Doch 't zy zy in de streken van 't Libystisch land
„Terzy den vloed van Tritoon, haar geboortestroom,
„Neerzet den steilontbloote' of zoomgedekten voet,
„De haren bystaand, - 't zy ---- ”.

Quite different again is

Hartung:

„Drum ob sie nun in fernen Räumen Libyens
„Am Triton-Wasser, ihrer Heimathswiege dort,
„Aufrecht den Speer hält oder wārecht niederfällt,
„Den Freunden hilfreich, oder ---- ”.

To my taste the next writer is the best one:

Ahrens:

„At sive in oris regionis Libysticis
„circa fluenta Tritonis, nataliti fluvii,
„erecto pede inambulat aut involutum habet pedem,
„amicis dum opitulatur, sive ---- ”.

I see, however, in „chōras” an accusative of direction. Further I put stress upon the opposition between „tithēsin orthon poda” and „tithēsin katērephe poda”. The first indicates the straight position of the walking, the second the „bent” position of the sitting.

My rendering:

„Whatever she is travelling to Libya,
“ -----
„Or resting there some time to help her friends,
„Of ---- ”.

Eur. Hipp. 465-69:

„ ---- En sophoisi gar
„tad' esti thnētōn, lanthanein ta mē kala.
„oud' ekponein toi chrēn bion lian brotous:
„oude stegēn gar hēs katērepheis domoi,
„kalōs akribōseian”.

Buckley:

„For this is a maxim amongst the wise part of mankind,
„that things that show not fair should be concealed.
„Nor should men labour too exactly their conduct in
„life, for neither would they do well to employ much
„accuracy in the roof, wherewith there houses are covered”.

Murray:

„-- And man's wisdom e'er hath been
„To keep what is not good to see, unseen!
„A straight and perfect life is not for man;
„Nay, in a shut house let him, if he can,
„hind sheltered rooms, make all lines true”.

The verses must, of course, be contemplated in the light of the preceding ones, and by so doing I come to the following rendering:

„It 's wise to human beings to conceal
„Repulsive things. It 's bad to scrutinize
„Each other's life.. The air within a house
„Should even quite neglect its roof".

It is very difficult to render properly the verses 468-69, but their sense is very near the same as that of the well known passage from the New Test., that the left hand should not know, what the right one is doing. „Ekponein" I take = „akriboς" = „scrutinize". „Bion" I refer to the life of others, not to the own life.

On pages 9-10 I already dealt with one quotation, containing the verb „katerephē" (Ap. Rhod. 2 1073). A quite analogous one is the following:

Ar. Wasps, 1294-95:

„Hōs eu katērepsasthe kai noubistikē
„keramō to nōton hōste tas plēgas stegein".

Xanthias speaks of the armour of the tortoise and wishes, that he had something like that on his back to ward off the blows: a smooth, regular coating of plates.

Finally I must just mention the adjective „hupserephēs" (Il. 9. 582, 333. Od. 4. 15, 757, 10. 111), which of course I render „high-walled", „high", and not „high-roofed", a rendering I reserve for the equally often used „hupsorophos".

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